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portraits. Delacroix and Géricault need no encomium to win appreciation for their well-known art.

Near the work of these two French artists, we see in the Second Print Room lithographs of a man all too little known and appreciated. To most of us, Félicien Rops is only the author of etched erotic plates. The great Belgian is shown here in his forceful, picturesque work on stone. Like Daumier, he is master of form and of his medium. He also knew well his world of men and women, and reflects in their varying, expressive forms, a life of constant observation and wide experience. Sombre and pessimistic he may seem, but he is always sincere and eloquent. Intense feeling pervades all his graphic work; a thought underlies his creations, infinitely broader and deeper than the usual technical concern about contrast of masses or beauty of line. Fantin-Latour is represented by a few examples of his rich, sparkling technique, full of light and color (Cases 4 and 5); then, there is Bonington with his soft, delicate tones (Case 27), and Shannon, uneven, but very beautiful at his best. There is Menzel, great in the one example shown. These, and many more, exemplify the range of the possibilities of lithography, and give, in the restricted space at present available, some conception of the wide field which will be more completely revealed at some future time in far more spacious quarters.

E. H. R.

The Library.

DURING the past year an increased number of independent students have used the reading room. This growth of attendance affords welcome proof that the resources of the Library are gradually becoming known. Even now, notwithstanding the regular notices that have been published in the Annual Reports and in the Bulletin, annual subscribers and friends of the Museum not infrequently admit that they have been unaware that a library formed part of the Museum's equipment. While the collection of books is not by any means exhaustive, those which are considered most likely to be of permanent value in a reference library of fine art are invariably acquired, and the detailed indexing of, and familiarity with, their contents possible only in a small library, increase its ability to satisfy the minute demands of students. Such gifts as the catalogues of Mr. J. Pierpont Morgan's collections of paintings and miniatures, presented by Mr. Morgan, and of the *facsimiles* of engravings by Dürer, presented by Mrs. John L. Gardner, have caused much of the recent interest.

The photographs belonging to the Library have steadily been used to illustrate lectures at the Museum, but in February, 1907, the Director was authorized to permit teachers and lecturers to take photographs from the building on condition that they be returned within forty-eight hours. Thirty-one people applied for this privilege in 1907, borrowing photographs eighty times. In the last few years

such large accessions have been made to this collection that, except in the field of German art, and perhaps modern American art, it is well able to meet the demands made upon it.

The use of the Library is free to visitors to the Museum, and their needs have always been a factor in determining the direction of its purchases. Beside the general literature of art, it aims to include the chief monographs dealing with the artists and schools represented in the collections. Should the interest excited in any exhibit lead to inquiry regarding similar works elsewhere, the Library can generally give some satisfactory answer, and response to such requests is a welcome duty to those in charge of it. Current artistic progress can be followed through the journals, of which the periodical table contains the chief — both American and foreign.

As the Museum is willing to give a free ticket of admission to any one who wishes to make a regular or frequent use of the Library, it is hoped that such students will learn that they need not limit their visits to Saturdays. Application for tickets should be made through the Librarian.

Docent Service.

MR. C. H. COLLESTER and Mr. H. L. Seaver of the English Department of the Massachusetts Institute of Technology have kindly consented to act as Docents on Saturdays (1 to 4) and Sundays (1 to 5) during the winter. A notice in the entrance hall directs visitors desiring information about objects exhibited to ask at the desk for the docent.

Since October 1, a record has been kept of the appointments of Mr. Rowe and Mr. Borden. Up to the end of the year their services had been called for by 437 persons, 231 applying during the month of December. At the invitation of the Museum the Public Library has arranged for regular visits to the Museum by parties of the assistants at the Central library and the branches under Mr. Borden's guidance. The Massachusetts Normal Art School has also made stated engagements for parties of students.

During the past month a placard announcing the hours and conditions of admission to the Museum, and offering the aid of the docents to all visitors, has been distributed among the hotels, clubs, friendly and charitable societies, schools, libraries and other places of general resort in Boston and neighboring cities and towns. It is hoped by this means to make it widely known that spoken as well as printed information about the contents of the galleries is now at the command of every visitor. The free privilege of intelligent and trained companionship in visits to a museum is a new departure, approved already by its reception here. The aid of readers of the Bulletin will be welcome in familiarizing the public with the new opportunity.

A recent remark of President Woodrow Wilson

of Princeton, regarding the preceptorial system at that university in its relation to library work, applies *mutatis mutandis* to docent service at a museum of art. In his Annual Report for 1906 Dr. Wilson wrote: "The chief and most characteristic object of library endeavor is to get men to read the best books and into the habit of reading. . . . In the very process of doing this, they [the preceptors] guide to the best method of reading as well as to the best reading, and fulfill . . . the precise ideal after which librarians have been striving." Of docent service it may in like manner be said: "The chief and most characteristic object of museum endeavor is to get people to see the best art and into the habit of seeing it. . . . In the very process of doing this, they [the docents] guide to the best method of seeing as well as to the best sights, and fulfill . . . the precise ideal after which museums have been striving."

Thursday Conferences.

FOUR Conferences were given in the galleries of the Museum during January, and each was twice repeated: in the Bartlett Room on the 9th, and again on the 11th and 14th, by Mr. Sidney N. Deane on the Marbles of the Bartlett Collection; in the Japanese Cabinet on the 16th, and again on the 18th and the 21st, by Mr. Francis G. Curtis on Early Japanese Prints; in the Gallery of Greek Terra-cottas on the 23d, and again on the 25th and the 28th, by Prof. G. H. Chase of Harvard University on Arretine Moulds; in the Textile Gallery on January 30, and again on February 4 and 5, by Dr. Denman W. Ross on Illustrations of the Art of Painting in the Museum Collections. The cordial thanks of the Museum are due the invited speakers for their willingness to repeat the Conferences in response to the continued demand for admission.

The following Conferences are announced for February:

February 6. *First Print Room*. Mr. Emil H. Richter, "Honoré Daumier and Lithography."

February 13. *Class Room*. Prof. E. S. Morse, "The Art Handwork of Japan."

February 20. *First Gallery*. Mr. John B. Potter, "Construction in Painting."

February 27. *First Print Room*. Prof. Charles H. Moore, "On the Use of Etching and Mezzotint in Turner's *Liber Studiorum*."

For admission apply by letter to the Secretary of the Museum, specifying the conference or conferences for which tickets are desired. No course tickets are issued. On account of the limited space in the galleries, but one ticket can be issued to each applicant.

The hour of the Conferences has been changed to 2.30 P. M.

The list of Conferences for March will shortly be announced in the press.

Notes.

A MEETING OF THE SUPERVISORS AND TEACHERS of drawing and manual training in Boston and neighborhood was held at the invitation of the Director on Saturday, January 4, in the Textile Gallery. A talk was given by Dr. Denman W. Ross on "Technical Training and Appreciation." In opening the meeting Dr. Fairbanks referred to the fruitful suggestions that had been the result of the previous meeting, arranged in January of last year by his predecessor, Mr. J. Randolph Coolidge, Jr. The meeting was attended by about ninety persons.

MR. OKAKURA KAKUZO, Adviser to the Chinese and Japanese Department, returned to the Museum from Japan, on December 7.

THE THIRTY-SECOND ANNUAL REPORT of the Museum is about to appear.

A LOAN EXHIBITION OF BRONZES including examples from the Renaissance and works by contemporary artists is expected to open about February 25 in the Textile Gallery. The exhibition has been arranged with the coöperation of the Visiting Committee to the collections of Western Art.

BY INVITATION OF THE TRUSTEES, a number of teachers of art and of history in schools in and about Boston met the Director of the Museum on Friday, January 24, in the Picture Galleries, from four to six o'clock. A loan exhibition of Dutch and Flemish pictures was opened in the Fifth Gallery on this occasion.

VAN GOYEN'S RIVER SCENE, whose suggestion of St. Pancras Church in Leiden was noted in the October Bulletin, is thought in that city to be based on a reminiscence of St. Pancras combined with various unidentified motives.

ADMISSIONS TO THE MUSEUM during 1907 were 259,566, an increase of about 11,000 over 1906, allowance being made for those due to the daily attendance of pupils of the School, who have not been counted since October, 1906. The number of paid admissions was 20,430. The average number entering the Museum on Saturdays (9-5) was 1,295; on Sundays (1-5) 2,404; on public holidays — Washington's Birthday, Patriot's Day, Memorial Day, Bunker Hill Day, and Labor Day — 2,597, admission on all these days being free.

FREE TICKETS FOR EDUCATIONAL PURPOSES were issued as follows during the year: 591 to teachers in the public schools, giving admission with their pupils; 780 to classes for use by any pupil; 951 to instructors in colleges and schools; 370 to artists; 845 to special students; 70 to classes consisting of a large number of pupils.